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of years has been director of the John Herron Art Institute of Indianapolis. Together they will organize the American exhibit. Mr. Fox was secretary of the Department of Fine Arts of the St. Louis Exposition and also of the International Jury of Awards. He is an art writer and a man of executive ability. Under his management numerous notable exhibitions were set forth in Indianapolis, and the scope of the Art Institute broadened. From a despatch to the *New York Times* it is learned that Mr. Morris was fortunate enough to secure, while in Rome, an excellent site for the exhibition building to be erected by the United States. The building, it is said, will be designed by Carrére and Hastings and will be Colonial in style. It will have as a background the cypresses and stone pines of the Villa Borghese.

IN THE MAGAZINES

Both the *Century* and *Scribner's* for August have frontispieces by Maxfield Parrish; illustrative works in strong color, possessing imaginative feeling and decorative quality. One of the editorials in the *Century* is entitled "Syndicating Art for Smaller Cities," and deals with the transient exhibition and the establishment of provincial art museums. The belief is expressed that the building should precede the exhibits and the suggestion is made that through the Women's Clubs in the various communities this could be accomplished. Recommendation is made that the first acquisition should be a collection of casts from the antique and good photographic reproductions of paintings by the Old Masters, and the conviction is voiced that "a well-stocked art gallery might be made to 'draw like a country fair.'" The same magazine contains an excellent description by Hildegarde Hawthorne, of Cecilia Beaux's summer home, "Green Alley," at East Gloucester, Massachusetts, which the writer has renamed, not inaptly, "A Garden of the Heart." Reproductions of Ernest Blumenschein's portrait of a "German Tragedian" and of François Flameng's portrait of "Mrs.

W. D. S." are included among the pictorial features. In the Field of Art in *Scribner's* Frank Fowler tells of the "Opportunities for Art Study in New York," hazarding the statement that in the winter season in that city the fastidious art lover may feast as richly as in the capitals of Europe. In corroboration Mr. Fowler reviews briefly the several more important exhibitions to be seen during the past winter on Fifth Avenue. The "Avenue," itself, is the subject of an article by James Barnes in the *Metropolitan Magazine*, which is illustrated quite copiously by etchings by Walter Hale. Christian Brinton, in the *Harper's*, discusses "Idealism in Modern English Art," tracing its development and analyzing the work of "an ardent group of young Britons, whose aim is to maintain the broad tradition of beauty, rather than devise newer and more complex forms of expression. First in this group he places Charles H. Shannon; next Charles Ricketts, then Augustus John, and, finally, William Strang, Charles Conder, F. Cayley Robinson, George Lambert, R. E. C. Bunny, and J. J. Shannon; names for the most part up to the present time little known in America, and more's the pity."

The August number of the *International Studio* is of special interest, opening with an article on "Edward W. Redfield—Landscape Painter," by J. Nilsen Laurvik, and containing articles on "Sir William Q. Orchardson," by A. Leicester-Burroughs; on "Japanese Art and Artists of Today," by Prof. Jiro Harada, Imperial Japanese Commissioner for the Japan-British Exhibition which is now in progress at Shepherd's Bush; and on "Tintern and the Wye as Sketching Ground," by Alfred East; besides, in the American section, articles on "Harry Eldredge Goodhue, Worker in Stained Glass," by Frederick W. Coburn, and on the "Miniatures of Miss Laura Hills," by Frances Duncan. The *Architectural Record* for August is entirely devoted to American Seaside Homes and interestingly illustrates the development of the cottage into the mansion.